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distribution after the initial debut of the film. Lawrence of Arabia (1962), My Fair Lady (1964), and The Sound of Music (1965) are well-known films widely shown in 35 mm format with a general release in 35 mm format. A brief resurgence in the 1980s when it became popular to make "blow-up" prints of 35 mm titles. It had another resurgence in the mid-2010s with the release of The Master (2012), The Hateful Eight (2015) and Dunkirk (2017), with a small number of venues getting temporary or permanent 70 mm film projectors in order to be able to screen these titles.[4] Quentin Tarantino, in particular, led a successful campaign to have the equipment removed to show The Hateful Eight in Ultra Panavision installed in 100 cinemas worldwide.[9] The 35 mm to 70 mm "blow-up" process produces 70 mm release prints from 35 mm negatives, so that films shot on the smaller format could benefit from 70 mm image and sound quality. This process began in the 1960s with titles like The Cardinal (1963)[10] and continues up until the present day, with the height of its popularity being in the 1980s. These enlargements often provided richer colors, and a brighter, steadier and sharper (though often grainier) image, but the main benefit was the ability to provide 6-channel stereophonic sound as most theaters before the mid-70s (before the advent of Dolby A) were screening 35 mm prints with single channel monaural sound.[1] However these "blow-ups" rarely used the full six channels of the Todd-AO system and instead used the four-track mixes made for 35 mm prints, the additional half-left and half-right speakers of the Todd-AO layout being fed with a simple mix of the signals intended for the adjacent speakers (known as a "spread") or simply left blank.[11] If a 70 mm film was shown in a Cinerama theatre, the Cinerama sound system was used. From 1976 onwards, many 70 mm prints used Dolby noise reduction on the magnetic tracks but Dolby disapproved of the "spread" and instead re-allocated the 6 available tracks to provide for left, center and right screen channels, left and right surround channels plus a "low-frequency enhancement" channel to give more body to low-frequency bass.[12] This layout came to be known as "5.1" (the "point one" is the low-frequency enhancement channel) and was subsequently adopted for digital sound systems used with 35 mm. In the 1980s the use of these "blow-ups" increased with large numbers of 70 mm prints being made of some blockbusters of the period such as the 125 70 mm prints made of The Empire Strikes Back (1980).[11] However the early 1990s saw the advent of digital sound systems (Dolby Digital, DTS and SDDS) for 35 mm prints which meant that 35 mm could finally match 70 mm for sound quality but at a far lower cost. Coupled with the rise of the multiplex cinema, which meant that audiences were increasingly seeing films on relatively small screens rather than the giant screens of the old "Picture Palaces", this meant that the expensive 70 mm format went out of favour again. The DTS digital sound-on-disc system was adapted for use with 70 mm film, thus saving the significant costs of magnetic stripping, but this has not been enough to stop the decline, and 70 mm prints were rarely made. Among some of the more recent 70 mm blow-up titles are Paul Thomas Anderson's Inherent Vice (2014)[1] and Phantom Thread (2017), Patty Jenkins's Wonder Woman (2017),[13] and Steven Spielberg's Ready Player One (2018).[14] From 1970, the usage of 65 mm negative film drastically reduced, although the Soviet Union (who used 70 mm stock) continued to use it frequently until the end of the 1980s. This was in part due to the high cost of 65 mm raw stock and processing. Some of the few films since 1990 shot entirely on 65 mm stock are Kenneth Branagh's Hamlet (1996), Ron Fricke's Baraka (1992) and its sequel, Samsara (2011) and Quentin Tarantino's The Hateful Eight (2015). Some titles used a mixture of 5-perf and 15-perf (IMAX) 65 mm stock, including Christopher Nolan's films Dunkirk (2017), Tenet (2020) and Oppenheimer (2023), and Ryan Coogler's Sinners (2025). Other titles with a significant amount of 65 mm footage (both 5-perf and 15-perf) include Ron Howard's Far and Away (1992), Kenneth Branagh's Murder on the Orient Express (2017) and Death on the Nile (2022), Paul Thomas Anderson's The Master (2012), and Christopher Nolan's The Dark Knight (2008), Inception (2010),[15] The Dark Knight Rises (2012) and Interstellar (2014). Since the 2010s, most movie theaters have converted to digital projection systems, resulting in the removal of both 35 mm (the previous industry standard) projectors and 70 mm projectors.[16] However some venues and organizations remain committed to screening 70 mm film, seeing the special format as something that can set them apart and be an audience draw in an industry where most movies are screened digitally [17] 70 mm film festivals continue to take place regularly at venues such as The Somerville Theatre in Somerville, Massachusetts,[18] The Music Box Theatre in Chicago,[19] the Hollywood Theatre in Portland, Oregon,[20] the American Cinematheque's Aero and Egyptian Theaters in Los Angeles,[21] the Museum of the Moving Image in New York City,[22] the TIFF Bell Lightbox in Toronto,[3] the Worcester Polytechnic Institute in Worcester, Massachusetts,[23] and others. Main article: Ultra Panavision 70 An anamorphic squeeze combined with 65 mm film allowed for extremely wide aspect ratios to be used while still preserving quality. This was used in the 1957 film Raintree County and to incredible success in the 1959 film Ben-Hur and the 2015 film The Hateful Eight, both of which were filmed with the Ultra Panavision 70/MGM Camera 65 process at an aspect ratio of 2.76:1. It required the use of a 1.25x anamorphic lens to horizontally compress the image, and a corresponding lens on the projector to uncompress it. Limited use of 65 mm film was revived in the late 1970s for some of the visual effects sequences in films like Close Encounters of the Third Kind, mainly because the larger negative did a better job than 35 mm negative of minimizing visible film grain during optical compositing. 65 mm was the primary film format used at VFX pioneer Douglas Trumbull's facility EEG (Entertainment Effects Group), which later became Boss Film Studios, run by former Industrial Light & Magic alum Richard Edlund. Since the 1990s, a handful of films (such as Spider-Man 2) have used 65mm for this purpose, but the usage of digital intermediate for compositing has largely negated these issues. Digital intermediate offers other benefits such as lower cost and a greater range of available lenses and accessories to ensure a consistent look to the footage. IMAX (15-perf) horizontal pulldown 70 mm film and frame dimensions Main article: IMAX A horizontal variant of 70 mm, with an even bigger picture area, is used for the high-performance IMAX format which uses a frame that is 15 perforations wide on 70 mm film. The Dynavision and Astrovision systems each use slightly less film per frame and vertical pulldown to save print costs while being able to project onto an IMAX screen. Both were rare, with Astrovision largely used in Japanese planetariums. IMAX introduced a digital projection system in the late 2000s and most IMAX venues have migrated to a digital setup.[24] The first commercial introduction of 70 mm single projector 3D was the 1967 release of Con la muerte a la espalda, a Spanish/French/Italian co-production which used a process called Hi-Fi Stereo 70, itself based on a simplified, earlier developed Soviet process called Stereo-70. This process captured two anamorphic images, one for each eye, side by side on 65 mm film. A special lens on a 70 mm projector added polarization and merged the two images on the screen. The 1971 re-release of Warner Bros.' House of Wax used the side-by-side StereoVision format and was distributed in both anamorphically squeezed 35 mm and deluxe non-anamorphic 70 mm form. The system was developed by Allan Siliphant and Chris Condon of StereoVision International Inc., which handled all technical and marketing aspects on a five-year special-royalty basis with Warner Bros. The big screen 3D image was both bright and clear, with all the former sync and brightness problems of traditional dual 35 mm 3D eliminated. Still, it took many years more before IMAX began to test the water for big-screen 3D, and sold the concept to Hollywood executives. Hollywood has released films shot on 35 mm as IMAX blow-up versions. Many 3D films were shown in the 70 mm IMAX format. The Polar Express in IMAX 3D 70 mm earned 14 times as much, per screen, as the simultaneous 2D 35 mm release of that film in the fall of 2004, spherical lenses 5 perforations/frame (1 perforation = 0.1875 in or 3/16 in, thus 1 frame of 70 mm film has a height of 0.9375 in or 15/16 in) 42 frames/frame (12.8 frames/ft) 34.29 meters/minute (112.5 ft/minute) vertical pulldown 24 frames/second camera aperture: 52.63 by 23.01 mm (2.072 by 0.906 in)[25] projection aperture: 48.56 by 22.10 mm (1.912 by 0.870 in)[25] 305 m (1000 feet), about 9 minutes at 24 frame/s = 4.5 kg (10 pounds) in can aspect ratio: 2.2:1 Main article: Ultra Panavision 70 Same as Standard 65 mm except projection aperture: 48.59 by 22.05 mm (1.913 by 0.868 in)[25] MGM Camera 65 lenses built by Panavision employed a square-shaped, double wedge-prism anamorphic attachment in front of a spherical objective lens. By the time of Mutiny on the Bounty (1962) Panavision had developed a new set of Ultra Panavision 70 lenses that used a high quality cylindrical anamorphic element in front of the objective lens. These new lenses were far superior to the prism anamorphics—they were lighter, transmitted more light and suffered from less spherical and chromatic aberration. 1.25x squeeze factor, projected aspect ratio 2.76:1 Main article: Showscan Same as Standard 65 mm except 60 frames per second 180 degree shutter spherical lenses 70 mm film, 15 perforations per frame horizontal rolling loop movement, from right to left (viewed from emulsion side) 24 frames per second camera aperture: 70.41 mm × 52.63 mm (2.772 in × 2.072 in) projection aperture: at least 2 mm (0.079 in) less than camera aperture on the vertical axis and at least 0.41 mm (0.016 in) less on the horizontal axis aspect ratio: 1.43:1 Same as IMAX except fisheye lens lens optically centered 9.4 mm (0.37 in) above film horizontal center line projected elliptically on a dome screen, 20° below and 110° above perfectly centered viewers same as standard 65/70 except: photographed and projected with special fisheye lenses matched to large 180 degree dome screen Theatres upgraded from 70 mm 6-track analog sound to DTS digital sound in 1995. Omnivision started in Sarasota, Florida. Theatres were designed to compete with Omnimax but with much lower startup and operating costs. Most theatres were built in fabric domed structures designed by Seaman Corporation. The last known OmnVision theatres to exist in USA are The Alaska Experience Theatre in Anchorage, Alaska, built in 1981 (closed in 2007, reopened in 2008), and the Hawaii Experience Theatre in Lahaina, Hawaii (closed in 2004). Rainbow's End (thome park) in NZ had the only remaining permanent Cinema 180 attraction until May 2015 when it was demolished. One of the few producers of 70 mm films for Cinema 180 was the German company Cinevision (today AKPservices GmbH, Paderborn). 8-perf 70 mm film diagram fisheye or spherical lenses, depending on if projecting for a dome or not vertical pulldown 24 or 30 frames per second camera aperture: 52.83 by 37.59 mm (2.080 by 1.480 in) vertical pulldown normally printed from an Omnimax negative projected onto a dome almost exclusively in use only by Japanese planetariums the only 70 mm format without sound, hence the only one with perforations next to the edges 70 mm Grandeur film Cine 160 Cinerama Dolby Stereo 70 mm Six Track IMAX Super Panavision 70 Super Technirama 70 Todd-AO Ultra Panavision 70 List of film formats List of early wide-gauge films List of 70 mm films ^ a b c "Inherent Vice" Will Screen in 70 mm in Select Theaters. But is Bigger Always Better? ". IndieWire. Retrieved 8 February 2019. ^ John. "Widescreen.org". widescreen.org. 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View (previous 50 | next 50) (20 | 50 | 100 | 250 | 500)Academy Awards (links | edit) Film stock (links | edit) Friends (links | edit) Film format (links | edit) Letterboxing (filming) (links | edit) Pan and scan (links | edit) Quentin Tarantino (links | edit) Steven Spielberg (links | edit) Star Trek I: The Wrath of Khan (links | edit) Walt Disney (links | edit) Widescreen (links | edit) PalmPilot (links | edit) 35 mm movie film (links | edit) VistaVision (links | edit) 16 mm film (links | edit) 8 mm film (links | edit) Camera (links | edit) Charleston, West Virginia (links | edit) Ebertfest (links | edit) North by Northwest (links | edit) Vertigo (film) (links | edit) Oklahoma! 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